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COMICS

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Dracula

OFFICIAL COMICS ADAPTATION
OF THE FRANCIS FORD COPPOLA FILM

ROY THOMAS

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BRAM STOKER'S Dracula™

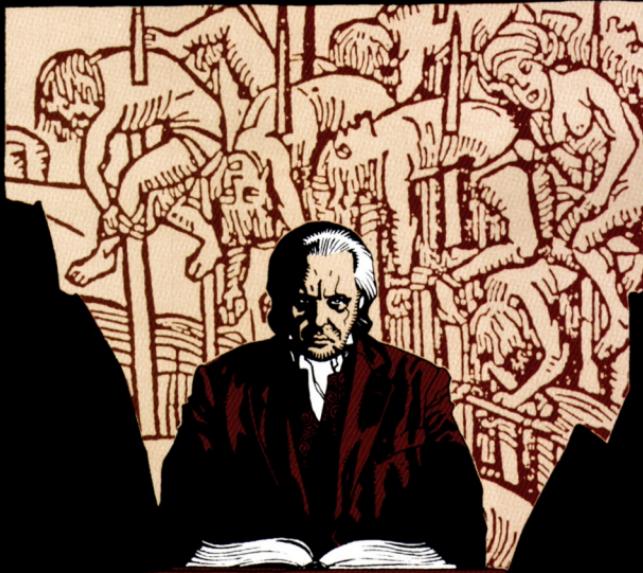
BASED ON THE SCREENPLAY BY JAMES V. HART
ROY THOMAS MIKE MIGNOLA JOHN NYBERG JOHN COSTANZA MARK CHIARELLO
SCRIPT PENCILS INKS LETTERS
JIM SALICRUP
EDITOR

“I, Abraham Van Helsing, Doctor of Sciences, University of Amsterdam, herewith continue the story of Dracula, the Warrior Prince from the Fifteenth Century who returned after his death as a vampire, feeding upon the blood of his innocent victims...while seeking, once more, the love that had been lost to him in life through the suicide of his beloved Elisabeta.

“Yet it is not truly I who tell this story, but several persons who, with me, encountered Dracula when he traveled from his native land to England...such as the dictaphone journal of Dr. John Seward, my student in former days and now my colleague, and the letters of Wilhelmina Murray.

“Little suspecting that her fiance, Mr. Jonathan Harker, had fallen into the clutches of three female vampires in a far off land, our beloved Mina had become intrigued by a foreign nobleman who called himself “Prince Vlad of Szeklys”...little suspecting that he was in truth the undead fiend, Dracula. How could she...when neither she nor anyone else in England so much as suspected the existence of the Lord of Vampires?

“Ah, but he was there! I myself arrived at the Westenra estate at Hillingham, London, at the invitation of Dr. Seward...and was almost immediately confronted by the pitiful sight of our dear Mina’s friend, Miss Lucy Westenra, so pale and wan that I knew at once she had been the victim, that very night, of another vampiric attack...”



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FROM THE RECORDED DIARY OF
DR. JOHN SEWARD:

Dr. Van Helsing is still the
marvel I remember him
to be, from the days when
he was my medical mentor.



The moment he saw that
Lucy had lost a considerable amount
of blood, he announced that there
must be a transfusion at once,
even though that dangerous
procedure is far from perfected.
Still, there was nothing to do
but risk it, he maintained--
and I concur.

Arthur Holmwood was sent for,
and this was rightfully the
blood which was introduced
into his poor fiancée's wan
body...

The Diary of Mina

Prince Vlad is unlike any other man I have ever met.

Perhaps it is silly to be confiding my thoughts to paper, but I find that it is only in this way that I can organize them, while dear Jonathan is still abroad on business.

Lucy has had another setback. I loathe to see her pain...

Forgive me, my Jonathan, but I confess that I do want to see the Prince again. I have never met any man with such a passion for life-- for everything.

Yet there is a sinister, darker side to him...



...which I find irresistible.

He is unlike...any man.

RULE'S CAFE IS THE MOST INTOXICATING SETTING IN ALL OF LONDON, MY DEAR MINA...

...JUST AS ABSINTHE IS THE APHRODISIAC OF THE SELF.

THE "GREEN FAIRY" WHO LIVES IN THE ABSINTHE WANTS YOUR SOUL...

BUT YOU ARE SAFE WITH ME.



PLEASE... TELL ME
OF YOUR HOME.

THE LAND
OF MY

ANCIENT FATHERS IS
RICH IN CULTURE AND
FABLE AND LORE,
JUST AS YOUR
ENGLAND.

IT IS THE MOST
BEAUTIFUL PLACE
IN ALL CREATION.

YES... IT MUST BE.

A LAND BEYOND A GREAT
VAST FOREST... SURROUNDED
BY MAJESTIC MOUNTAINS...
LUSH VINEYARDS, WITH
FLOWERS OF SUCH FRALTY
AND BEAUTY AS TO BE FOUND
NOWHERE ELSE...

YOU DESCRIBE MY HOME AS IF
YOU... HAD SEEN IT FIRSTHAND.

IT IS YOUR VOICE,
PERHAPS. IT IS SO...
FAMILIAR... LIKE A VOICE
IN A DREAM YOU CANNOT
PLACE. IT COMFORTS
ME... WHEN I AM
ALONE.

AND WHAT OF... THE PRINCESS?

THE
PRINCESS?

THERE IS ALWAYS A PRINCESS--WITH FLOWING HAIR THE COLOR
OF AUTUMN, WITH GOWNS FLOWING WHITE, HER FACE A--

--A
RIVER.

THE PRINCESS IS A RIVER--
FILLED WITH TEARS OF
SADNESS AND HEART-
BREAK...

I MUST SOUND TERRIBLY
FOOLISH. THE ABSINTHE...

THERE WAS A
PRINCESS,
ELIZABETH.

MAN'S DECEIT TOOK HER
FROM HER ANCIENT PRINCE.

SHE LEAPED TO HER DEATH
IN THE RIVER YOU SPOKE OF.

IN MY MOTHER TONGUE, IT
IS CALLED..."THE RIVER
PRINCESS."



THE FIRST GAIN IS OURS --
BUT I FEAR FOR MISS
LUCY STILL.

M-MY
BLOOD--IT
DID NOT
CURE
HER?

WHY IS THIS YOUNG LADY
BLOODLESS, JACK? USE
YOUR LOGIC. THINK, MAN!

THOSE MARKS ON HER
THROAT--NO SIGN OF
DISEASE, NO TRITURATION.
PERHAPS HER BLOOD LOSS
YOU
OCCURRED THERE? WERE A
CAREFUL
STUDENT. WHERE DID THE
BLOOD GO, EH, JACK?
COME, COME...

HOW FOOLISH OF
ME! THE BED-
CLOTHES WOULD
HAVE BEEN COVERED
IN BLOOD!

EXACTLY! YOU DO
NOT LET YOUR EYES
SEE NOR YOUR EARS
HEAR THAT WHICH YOU
CANNOT ACCOUNT FOR.

IMAGINE YOU
HAVE A BRAIN, JACK!
OPEN IT UP! SHOW ME!

SOMETHING -- HAS DRAINED
IT FROM HER!?

SOMETHING JUST WENT UP
THERE, SUCKED IT OUT OF HER,
AND THEN FLEW AWAY, I
SUPPOSE?

UH.
WHY
NOT?

THAT'S
QUITE
ENOUGH!

NO-- HEAR ME OUT! JACK, YOU ARE
A SCIENTIST. DO YOU NOT THINK THERE
ARE THINGS IN THIS UNIVERSE WHICH
YOU CANNOT UNDERSTAND -- AND YET
WHICH ARE TRUE?

YOU
KNOW I
DO NOT.

LISTEN TO
ME! DEAR LUCY,
GOD HELP US,
SUCKLES IT'S
OWN DISEASED
BLOOD TO
TRANSFORM--
TO BECOME
WHAT IT IS--

"-- A MONSTER--

"-- A BEAST!"

SISTER AGATHA'S LETTER, 12 AUGUST

"DEAR MADAME,
YOUR FIANCÉ IS SAFE..."

SISTERS!

"...AND IN THE CARE OF THE
GOOD SISTERS OF THE
BLESSED SACRAMENT

LET
ME
IN!

I WILL
PAY YOU.

H-HE IS--THE DEVIL
HIMSELF!

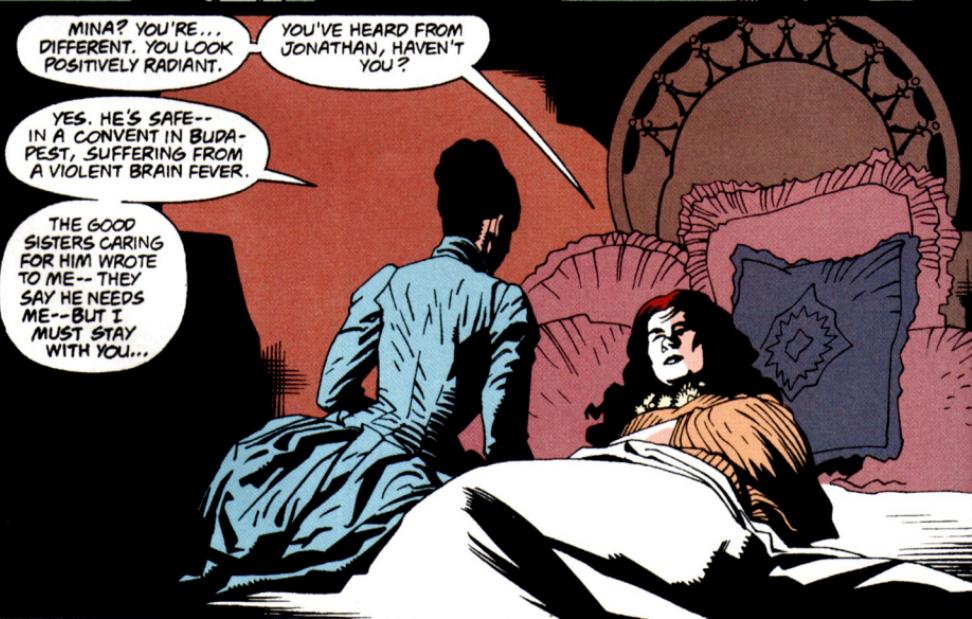
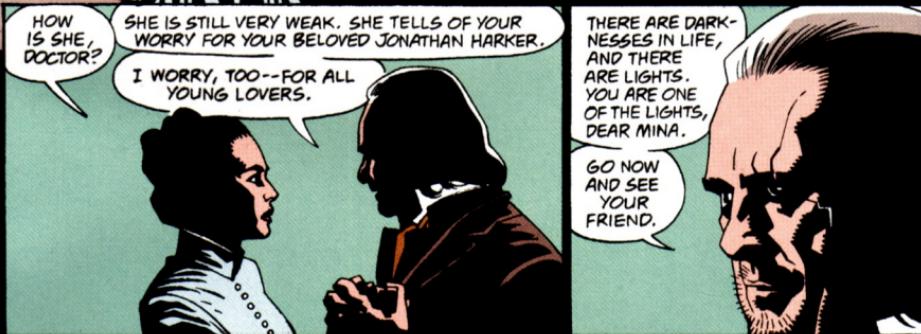
STOP HIM! I MUST
KILL HIM!

"MR. HARKER BELIEVES YOUR LIFE
IS IN EXTREME DANGER, AND HE
DESIRSES IN ALL URGENCY..."

I WILL...
KILL...
HIMMM...

"...THAT YOU JOIN HIM
HERE SO THAT YOU
MAY IMMEDIATELY
BE MARRIED.

"YOURS, WITH ALL
BLESSINGS,
SISTER AGATHA."



MINA-- GO TO HIM-- LOVE
HIM AND MARRY HIM RIGHT
THEN AND THERE!

DON'T WASTE ANOTHER
PRECIOUS MOMENT OF
LIFE WITHOUT
EACH OTHER!

TAKE THIS...
MY WEDDING
GIFT TO YOU.

LUCY...
I CAN'T--

BAD LUCK IF YOU SAY NO. DON'T WORRY
YOURSELF ABOUT SPOILED LITTLE LUCY.

TELL JONATHAN... OCEANS OF LOVE...

I KNOW...

... AND
MILLIONS OF
KISSES.



IS THIS
WHY I CANNOT
BREATHE?

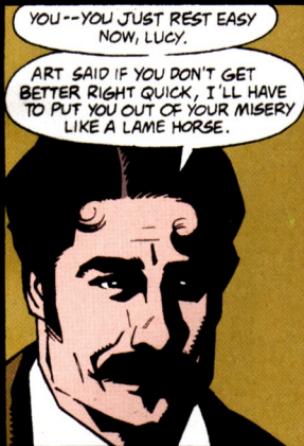
IT IS MEDICINAL-- SO THAT
YOU MAY SLEEP WELL-- AND
DREAM PLEASANT.

GARLIC! THESE
FLOWERS ARE COMMON
GARLIC!

MINA-- GET
SOME BRANDY!

LUCY-- LOOK! HERE'S
QUINCEY TO SEE YOU.





"HERE
OCCURRED
A FRIGHTENING
AND SHOCKING
HISTORY..."

"...ABOUT
THE WILD
BERSERKER
PRINCE
DRACULA."

"HOW HE
IMPALED PEOPLE
AND ROASTED THEM
AND HACKED THEM
TO PIECES AND
DRANK THEIR
BLOOD..."

...eit geschunden hat vñ
er hat auch den müttern
en selber essen. Und vñ
dissim Tractat geschiß
geregiret hat.

Jan deme quaden thy
Dracole wyda.

DRACUL...
JA.

BLOOD IS
LIFE--AND
GIVES LIFE.

My dearest prince--forgive me.
I have received word from my
fiancé in Buda-Pest, and I am
en route to join him.

I will never see
you again.
Forever your love,
Mina







"...SLEEP."

GUARD HER WELL, MR. MORRIS --
DO NOT FAIL HERE TONIGHT.

WE ARE DEALING WITH FORCES BEYOND
THE HUMAN EXPERIENCE... AN
ENORMOUS POWER.

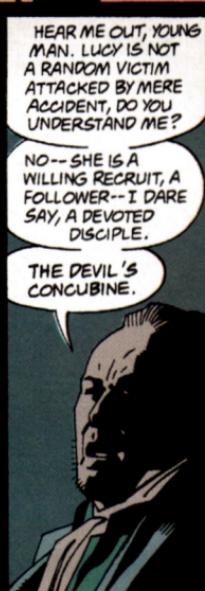
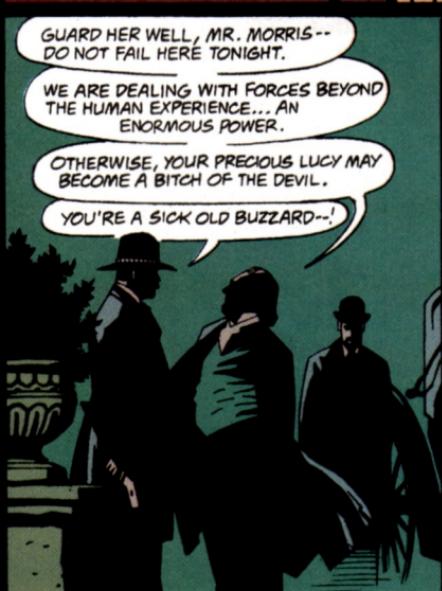
OTHERWISE, YOUR PRECIOUS LUCY MAY
BECOME A BITCH OF THE DEVIL.

YOU'RE A SICK OLD BUZZARD--!

HEAR ME OUT, YOUNG
MAN. LUCY IS NOT
A RANDOM VICTIM
ATTACKED BY MERE
ACCIDENT, DO YOU
UNDERSTAND ME?

NO -- SHE IS A
WILLING RECRUIT, A
FOLLOWER -- I DARE
SAY, A DEVOTED
DISCIPLE.

THE DEVIL'S
CONCUBINE.











YOU LOVED HER DEEPLY, JACK... AND THAT
IS WHY YOU MUST TRUST ME.

I WANT YOU TO BRING ME,
BEFORE NIGHT FALLS, A SET OF
POST-MORTEM KNIVES.

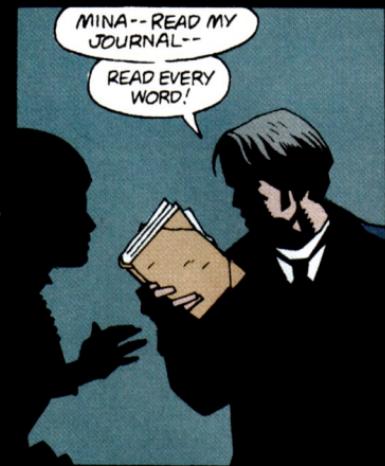
I WANT
TO CUT OFF
HER HEAD AND
TAKE OUT HER
HEART.

NOT
EXACTLY...

AN
AUTOPSY?
ON LUCY?









MUST WE
DESCRIBATE
LUCY'S GRAVE...?

SHE DIED HORRIBLY
ENOUGH...

IF MISS LUCY IS DEAD,
THERE CAN BE NO WRONG
DONE TO HER. BUT IF
SHE IS NOT--

MY GOD--ARE
YOU SAYING
SHE'S BEEN
BURIED ALIVE?

ALL I SAY IS
THAT SHE IS--

--"UN-DEAD."

THIS...IS
INSANITY!

M-MY
GOD!

SCRAPE

WHERE IS SHE?

WHAT HAVE YOU DONE WITH HER, VAN HELSING?

SHE LIVES BEYOND THE GRACE OF GOD-- A WANDERER IN THE OUTER DARKNESS.

SHE IS "VAMPIRE" "NOSFERATU."

THESE CREATURES DO NOT DIE LIKE THE BEE AFTER THE FIRST STING-- BUT INSTEAD GROW STRONG AND BECOME IMMORTAL ONCE INFECTED BY OTHER NOSFERATU.

SO, MY FRIENDS, WE FIGHT NOT ONE BEAST, BUT LEGIONS, THAT WILL GO ON AGE AFTER AGE--

-- FEEDING ON THE BLOOD OF THE LIVING.

That was when we heard the voice of a woman, singing softly, sweetly...

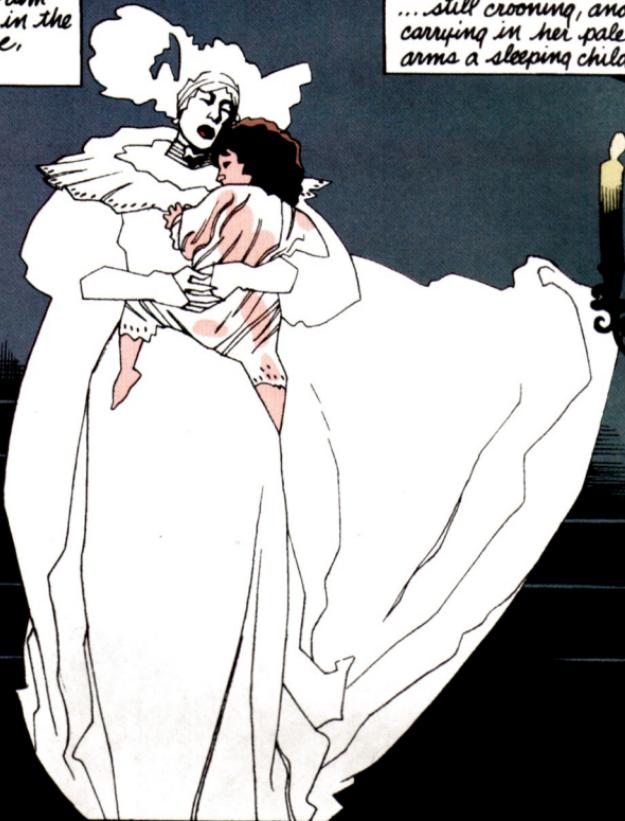
...just beyond the crypt.

Lucy's voice.

Lucy's, by God!

The next moment, her dim white figure, dressed in the garments of the grave, entered the tomb...

...still crooning, and carrying in her pale arms a sleeping child...

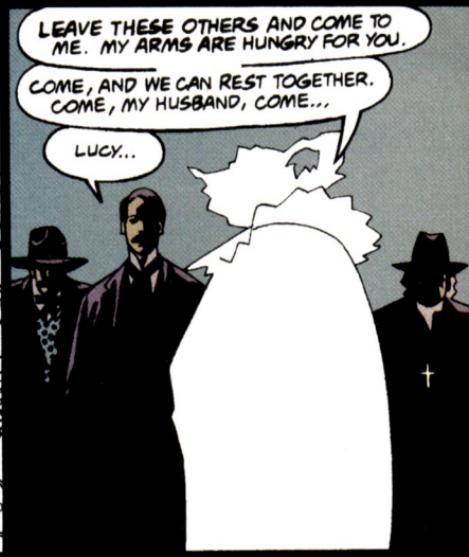


...which whimpered weakly in its uneasy sleep.



LUCY--!





"...IF I COULD
BUT FIND HIM, I
WILL KILL HIM, AND
FIND A WAY OUT
OF THIS DREADFUL
PLACE.

"GOODBYE,
MINA, IF
I FAI--"

JONATHAN?
IS THAT YOU?

NO...

I BEG YOU-- I HAD
TO SEE YOU. I AM
A MADMAN WITHOUT
YOU.

PLEASE--
YOU HAVE NO
RIGHT! MY
HUSBAND--

MINA-- I HAVE CROSSED
OCEANS OF TIME TO
FIND YOU...

CAN YOU
CONCEIVE OF
MY LONELI-
NESS?

CONSTANT--
NEVER-ENDING--
UNTIL I FOUND
YOU...









To be Continued...

INSIDE
COPPOLA'S

DRACULA

PART THREE

Of Magic and Monsters



Depicting the fantastic is a time-honored art in cinema, from the groundbreaking works of Méliès to James Cameron's latest state-of-the-art extravaganzas. Approaches may vary, but the goal is always the same: to wow audiences with something absolutely incredible up there on the screen.

"I always saw the Bat-Creature as Satan."

—Francis Ford Coppola

Inventions such as an optical printer allowed Bela Lugosi to "magically" transform into a vampire bat, while imaginative make-up designs for *CREATURE FROM THE BLACK LAGOON* and *ALIEN* became just as memorable as the thrillers they supported. Currently, in ultra-expensive Hollywood productions, the special effects technology is so sophisticated, so awe-inspiring that it virtually becomes a show in itself.

For *BRAM STOKER'S DRACULA*, director Francis Ford Coppola had some decidedly different ideas.

"We tried to be more in the tradition of cinema in

The grotesque, humanoid bat incarnation of Dracula (Gary Oldman) confronts Van Helsing and the vampire hunters in Mina's bedroom.



BY GARY GERANI



1897, which was the era in which magicians first brought motion pictures to the world. To achieve their fantasy effects, pioneers like Méliès would run the camera backwards or make creative use of mirrors —that's where the term 'smoke and mirrors' comes from. Everything was done either in the camera or live on the set, like illusions at a magic show."

In place of advanced computer techniques such as T2's "morphing," Coppola used lighting tricks and expressive shadows to give his film a more mythic soul. In complete agreement with this approach was visual effects and second unit director Roman Coppola, Francis' 27-year old son, an authority on the early screen magicians.

Three manifestations of Dracula as played by Gary Oldman. Top: The Count casts cinematically satisfying shadows as his guest (Keanu Reeves) looks on. Right: Terrifying close-up of the bat creature. Below: The bloody demise of wizened Dracula at the film's climax.





Cinematic sleight-of-hand is effective to a point, but what about the legendary vampire king himself? How would Dracula's unearthliness be visualized for sophisticated, discriminating viewers of the '90s?

"The idea was to find ways to portray Dracula as we had never seen him before," explains screenwriter Jim Hart. "Not just a man with big, bad canines who needed some dental work. But to really explore what Stoker had created for the vampire..."

"Dracula is also a wolfman," adds Coppola with Van Helsing-like accuracy. "That's part of the vampire myth. He's a fallen angel like Lucifer, a dark soul who can periodically take on the appearance of a demonic wolf and a demonic, bat-like man."

Achieving these grotesque manifestations was the responsibility of noted make-up artist Greg Cannom (*HOOK*, *THE LOST BOYS*, *HEAVEN AND EARTH* [for Oliver Stone] and Jack Nicholson's *WOLF*):

"The great thing about Francis is that he got so enthusiastic (in those early meetings). He painted such vivid pictures in my mind, it was easy to come up with designs for the film. Nothing is better than a director who knows what he wants..."

Not that everything Cannom devised wound up on the screen. "I suggested that since Dracula can transform into a wolf, bat, rat, etc., it might be neat to always have him moving in some way. Such as, he's sitting with Harker...out of the corner of your eye you see Dracula's

fingers and hands stretching ever so slightly. Well, we built the "growing hand" prop, but, in the rush of getting the movie made, it was never used."

Very-much used and for a very specific purpose was the truly horrendous Bat-Creature, a collaborative effort by Cannom and costume designer Eiko Ishioka. At a pivotal point in the story, Van Helsing and his vampire hunters break in on Dracula and Mina during their stylized wedding. It became apparent to everyone that Dracula didn't appear formidable enough to hold all these characters at bay, so something beyond just "basic Dracula" was required to sell the scene. That something was a demonic extrapolation of Dracula's bat metamorphosis, a literal "bat man."

"Francis came up with the bat suit idea," confesses screenwriter Hart. "I said, he can turn into a bat but it has to be a big bat, nothing like (what he became) in the old movies. What they designed was a fascinating incarnation, a Dracula trapped in some kind of purgatory, caught inbetween and between. He tells Van Helsing, 'Look what your God has done to me!' More so than ever before, Dracula is truly a victim of his own torturous history."

"Torture" is the way Gary Oldman describes his make-up experiences on **BRAM STOKER'S DRACULA**. It took four hours for him to become the big, shaggy "wolfen Dracula" and even longer to transform into the Bat-Creature. He lost weight and soon developed a skin rash, but, in the grand tradition of Boris Karloff and other stars of horror films past, Oldman weathered discomfort for the sake of his art.

"Some things never change," the actor laughs today. "Whenever you're involved with an elaborate make-up or a fanciful costume, you mustn't let it wear you. You have to wear it...your energy, your performance and the character have to come through all this plastic and putty. And that's the real challenge."

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Dracula launches the ultimate gambit in the name of eternal love! See Van Helsing's desperate battle to save Mina's soul! Witness the full consequences of Mina's fateful, shocking decision! Also Part IV of *Inside Coppola's Dracula: PICTURE PERFECT*.

A memorable SFX moment: scurrying rats in the form of Dracula.

